VISIT…

TRAINS.WALLS.STYLES.INTERVIEWS.09.05

StyleFile

FROM PROTOTYPE TO SILVER

BEST OF ISSUE 01-10

In the summer of 1999, when our magazine was born, we had the pleasure to chat with two writers from the city of Nuremberg, Germany. Five years have past and right here we take the opportunity to talk to them again. A lot can happen within five years. Not only within the graffiti scene, but in live generally. We are happy to welcome these guys as still active and likeable writers. Life does not take a break from anyone. We grow old, interests take another path and life keeps surprises for all of us.

In our first interview we ignored the question to ask for your beginnings. Why don't you introduce yourselves to the readers? When and where did you start?
- Town, 1994/ Faser, 1994

We don't know how open or undercover you want to present yourselves, but it would be of great interest to us what you are doing now.
- This and that …

It became a bit quiet about Nuremberg as we think. Is this only a picture reflected by the media or is this reality?
- Well, I guess it became a bit quiet.
- I am a bit out of the whole thing, but what means "became quiet" anyway? I never really had the impression that it was any different from now. I'm not missing anything. Good styles are still done, even from the younger writers which are not even that young anymore, only younger than we are. Concept walls which are attractive to the media were never really hip to us. It is more for the fun of it not for fame or acknowledgement.

How about legal spots in Nuremberg and its surroundings?
- We actually only have one Hall of Fame and there the walls are rather small.

Are there any trains rolling? Is it worth to hang out at the station?
- I can't really tell. I believe there is not really much going on. But you hear from guys who bomb trains, and among them there really are some talents.

Both of you are not really known as travelers, but surely you had left your marks in some other cities. Looking back, what flashed you in which city?
- Some years ago I did a silver piece in London directly at Liverpool Station. I like remembering this. Last year I went there again. The piece was repainted but you could still see that it was there. I like going back to places I have been to before.
- Frankfurt had put the best flash on me when I was there for the first time. It must have been in 1993. All trains were bombed! Unbelievable!
- And yeah, Rome when I went there in 1999. Four year old panels were still running. And some whole cars with only the windows "buffed". Something like that you just have to see, you cannot imagine by telling.

If you compare the pieces we printed with your first interview with the ones you do now, what do you think about your style and its evolvement?
- It's not that I hate my old stuff, some of them I really like even more than I did when I painted them. For some I am really embarrassed now. You can only get better if you make mistakes. The easiest thing would be to do nothing at all, not even interviews which could be embarrassing afterwards. But that's not a solution.
- It is different with my old pieces. Some old stuff is simply shit, but as they are my pieces I like them anyway.

Where do you put your main focus regarding style? Are the "B-Boy-Goosebumps" still in first place? (definition of "B-Boy-Goosebumps" in their first interview on the following pages)
- Sure. I think it is a strange word but it still fits. It is about carrying an emotion. The choice of the media might have changed. To me it is now more important to make the style look different.
I want people to recognize my stuff, but in no way it should look like an old one. It pisses me off to see the same piece over and over again. I'd rather fuck up half of all the pieces and have some great burners and really know why they are burning. Graffiti has got to look like graffiti!
- I take more care about the whole impression and I don't mean only the letters but the whole surrounding, even the wall itself. The most important thing seems to me that the piece is not too perfect. A real good piece always needs some ugly spots. There is nothing more boring than these perfect concept walls.
This brings me to a definition from a Japanese whose name I forgot. He divides into ugly-nice, ugly-ugly, nice-nice, the perfection is ugly-nice or nice-ugly, I can't remember in detail. But I have the same opinion. Colours have also gained some more importance. Standard colour combinations bore me, even though there are some classical combinations which always burn. I think you have to make up new stuff or somehow break old stuff. Of course it's hard, because for me it always has to be these pop colours. I very dislike ethno-look pieces in puke paint.
The topic "colours" is also very interesting in graffiti. We have a lot of possibilities. I mean you can mix colours, but with cans it is a bit hard and mostly you don't have enough money to buy cans. Sometimes the most unlikely combinations emerge.

What do you think about the new facets, like street art which evolved out of graffiti? Wasn't it that stencils and stickers were just a taboo in graffiti? It seem like style elements like these are very often used, somehow even celebrated.
- Well, I don't know. Street art is now often mentioned together with graffiti but a lot of the stuff has actually not very much to do with each other. There is nothing new with making tags on stickers, writers always did that. Doing a poster or a stencil is not that innovative. I don't think it has a lot in common with graffiti, not because of the media but because of the contents.
In Nuremberg most of the street art stuff is very political, to put it in better words, they have a political message. The only political thing about classical graffiti writing is the anarchistic statement of the illegal action; besides this there is no message except from "I was here!". It is more my personal attitude. I'm bored with messages, they're nothing unusual anymore. These flat slogans and callings everywhere: "Buy me!", "Vote for me!", "All for one!", "Fight for I-don't-know-what!" – that's so uninspired.
- Another point is that graffiti is somehow a world for itself. Street art is connected to the real world and refers to real problems and is also bothered to get attention from the fashion trend scene. Even the name street-"art" I don't like at all. It might be that it is because of the German language.
In English you use the word "art" more easily. There you have differences like "fine arts" which just don't exist in German. Whenever we talk about graffiti in German we don't say "graffiti-art" or "graffiti-artist". Just to make the point clear, generally I think it is ok when someone steps out and does something.
There are a lot of crazy things and some even have the graffiti spirit. It just really fucks me up whenever some suburban-Che-Guevara-guy calls himself a writer and has not even the slightest clue of what it is about and scrawls some rebellion parole on a parcel sticker.

Was graffiti the total center of your lives? And is it still that way?
- For me I can confirm this statement. I could totally

rebel - tyke

rebel - tyke

"Panker"

s - trains

wish - evil keiwi - artee

nan

kokeb 75

kane

glocks - bam

money + kers

money

stabber twins

wild punkts - tink - kers

kers - dons - snus

hitting
heidelberg

mask

time

crush - ozean - sem

iron - agim - kers - ozean - stabber - sem - chen - kers

4. WallStreetMeeting 2000
in wiesbaden

reem and friend

WholeCar; toilet or wardrobe ???

swet - new

playboys

serch - mirko - erase

stereo - fred

reist - vizion

tavs - bates - ivan - characters by cen2

KRIEG

SO MACHT SCHULE SPASS!
FRANKFURTS MOST BOMBED
SCHOOL REPRESENTS...
[GUTENBERGSCHULE]

WHOLECARS

mesk. [munich s-train]

seir - tase [hamburg subway]

muck - chico - vias - chunk [frankfurt s-train]

shil - key - fet. somewhere around dortmund

mic cinemin around berlin

chil - speed

vaughn bode

jack - claw [berlin]

ecb [landau]

gabe - stan [berlin]

caster - casy - claw [sweden]

hime - phone [up in da north]

wrk - bia - super [barcelona]

sign - geist - tion - vegas [wiesbaden]